

THE LAMB OF GOD

A Passion Oratorio

FOR

Solo Voices and Reader, Chorus and Orchestra

THE WORDS SELECTED AND THE MUSIC COMPOSED

BY

W. W. GILCHRIST

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THE LAMB OF GOD

A PASSION SERVICE.

PART I.

HYMN.

W. W. Gilchrist.

Lento.

mf

Go to dark Geth-sem-e - ne, Ye that feel the temp - ters pow'r;

mf

Go to dark Geth-sem-e - ne, Ye that feel the temp-ers pow'r;

mf

Go to dark Geth-sem- e - ne, Ye that feel the temp - ters pow'r;

mf

Go to dark Geth-sem-e - ne, Ye that feel the temp-ers pow'r;

Lento.

mf

Organ.

mf

Your Re - deem-ers con-flict see, Watch with Him one bit - -ter hour.

mf

Your Re-deem-ers con-flict see, Watch with Him one bit - ter hour.

mf

Your Re - deem-ers con - flict see, Watch with Him one bit - ter hour.

mf

Your Re - deem-ers con-flict see, Watch with Him one bit - ter hour.

f
Turn not from His grief a - way, Learn from Je - sus Christ to pray.
f
Turn not from His grief a - way, Learn from Je - sus Christ to pray.
f
Turn not from His grief a - way, Learn from Je - sus Christ to pray.
f
Turn not from His grief a - way, Learn from Je - sus Christ to pray.

2.

Follow to the judgment hall;
View the Lord of Life, arraigned;
O the wormwood and the Gall!
O the pangs, His soul sustained!
Shun not suffering, shame, nor loss;
Learn of Him to bear your cross.

3.

Calvary's mournful mountain climb;
There, adoring, at His feet,
Mark the miracle of time,
Gods own sacrifice, complete.
"It is finished" hear Him cry,
Learn of Jesus Christ, to die.

p
A - - - men, A - - - men.
p
A - - - men, A - - - men.
p
A - - - men, A - - - men.
p
A - - - men, A - - - men.
p
A - - - men, A - - - men.

L'istesso tempo.

p legato

poco accel. e
pp
cresc. Reeds

agitato
cresc. molto
Gt. appassion.
ff Quasi Recit.
con forza rall.

Reeds
f
a tempo
dim.
p
molto rit.
Ped.

rall.
pp espress.
Adagio.
pp
ppp
Ped.

Reader.

Then cometh Jesus with them unto a place called Gethsemene, and saith unto His disciples, "Sit ye here while I go and

pray yonder."

And He took with Him Peter and James and John, and began to be sorrowful and very heavy. Then saith He unto them, "My soul is exceeding

sorrowful, even unto death:

poco accel.

tarry ye here, and watch with Me." And He went a little farther, and fell on His face, and prayed, saying, — "O My

Father,
Allegro agitato.
Quasi arpeggio

if it be possible,

let this cup pass

molto appass.

from Me:

nevertheless not as I will,

but as Thou wilt."

And He cometh unto the disciples, And findeth them asleep. And He

saith unto Peter, "What, could ye not watch with Me one hour?"

rall.**A** Adagio molto religioso.

Soprano.

pp

Alto.

pp

Tenor.

pp

Bass.

pp

Watch and pray, — watch and pray, —

Watch and pray, — watch and pray, —

Watch and pray, — watch and pray, —

Watch and pray, — watch and pray, —

A Adagio molto religioso.*p*

pray, watch! watch and pray, that ye enter not

pray, watch! watch and pray, that ye enter not

pray, watch! watch and pray, that ye enter not

pray, watch! watch and pray, that ye enter not

f *p* *p* *f* *p* *mf* *f* *p*

in-to tempta-tion, watch! watch! watch and pray. —

in-to tempta-tion, watch! watch! watch and pray. —

in-to tempta-tion, watch! watch! watch and pray. —

in-to tempta-tion, watch! watch! watch and pray. —

pp *pp ten.* *pp* *pp ten.* *pp* *pp ten.* *pp* *pp ten.*

Ped.

B *Un poco più mosso.* *espress.*

Alto Solo.

The spir - it in-deed is will - ing, —

rall. *Un poco più mosso.*

pp *ppp* *pp*

— but the flesh is weak.

CHORUS.

p The spir - it indeed is will - ing, —

p The spir - it in - deed is will -

p The spir - it in - deed is will -

p The spir - it in - deed is will -

ten.

fagitato p

— but the flesh is weak, the flesh is weak, the

- ing, but the flesh — is weak, the flesh is weak,

- ing, but the flesh is weak, — the flesh is weak,

- ing, the flesh is weak, — the flesh is weak,

f *agitato* *p*

sf *mp*

[illegible]

flesh is weak.
 flesh is weak.
 flesh is weak.
 flesh is weak.

p *pp*
Ped.

contemplativo *sempre dim.*

rall. *ppp*

This musical score is for a piano piece. It begins with a treble and bass staff in G major (one sharp). The tempo/mood is marked 'contemplativo' and the dynamics 'sempre dim.' (always decrescendo). The music features flowing sixteenth and thirty-second notes. A 'rall.' (rallentando) marking appears in the middle, followed by a 'ppp' (pianissimo) marking. The piece concludes with a final chord in G major.

Reader.

He went away again the second time, and prayed, saying, "O My Father, if this cup may not pass away from Me, except I drink it, Thy will be done!"

And He came and found them asleep again: for their eyes were heavy.

This musical score is for a piano piece, likely accompanying the Reader's text. It consists of a treble and bass staff in G major. The dynamics are marked 'pp' (pianissimo). The music is sparse, with long rests and a few notes, creating a somber and reflective atmosphere.

Adagio molto religioso.

pp

Watch and pray, — watch and pray, — that ye

pp

Watch and pray, — watch and pray, — that ye

pp

Watch and pray, — watch and pray, — that ye

pp

Watch and pray, — watch and pray, — that ye

This musical score is for a piano piece, likely accompanying the Reader's text. It consists of a treble and bass staff in G major. The tempo/mood is marked 'Adagio molto religioso.' and the dynamics are marked 'pp' (pianissimo). The music is sparse, with long rests and a few notes, creating a somber and reflective atmosphere.

Adagio molto religioso.

p

This musical score is for a piano piece, likely accompanying the Reader's text. It consists of a treble and bass staff in G major. The tempo/mood is marked 'Adagio molto religioso.' and the dynamics are marked 'p' (piano). The music is sparse, with long rests and a few notes, creating a somber and reflective atmosphere.

en - ter not in - to temp - ta - tion, watch and pray, — watch!

en - ter not in - to temp - ta - tion, watch and pray, — watch!

en - ter not in - to temp - ta - tion, watch and pray, — watch!

en - ter not in - to temp - ta - tion, watch and pray, — watch!

cresc. *mf*

watch and pray, that ye en - ter not in - to temp - ta - tion, — *PPP*

watch and pray, that ye en - ter not in - to temp - ta - tion, — *PPP*

watch and pray, that ye en - ter not in - to temp - ta - tion, — *PPP*

watch and pray, that ye en - ter not in - to temp - ta - tion, — *PPP*

f *dim.* *mp* *p*

pp ten. rall.
 watch! watch! watch! and pray. _____

pp ten.
 watch! watch! watch! and pray. _____

pp ten. rall.
 watch! watch! watch! and pray. _____

pp ten.
 watch! watch! watch! and pray. _____

rall.
 Ped.

C

And He left them, and went away again, and prayed the third time.

+ + + + +

And there appeared an angel unto Him from heaven, strengthening Him.

And being in an agony He prayed more earnestly; and His sweat was as it were great drops of blood falling down to the ground.

+ + + + +

Then cometh He to His disciples.

pp
 Sleep

pp
 Sleep

pp
 Sleep

pp
 Sleep

C

poco

on now, sleep on now, sleep on and take your

poco

on now, sleep on now, sleep on and take your

poco *pp*

on now, sleep on now sleep on and

poco

on now, sleep on now, sleep on and

rest, sleep on, sleep on, sleep on and take your rest,

rest, sleep on, sleep on, sleep on and take your rest,

take your rest, sleep on, sleep on, sleep on and take your rest,

take your rest, sleep on, sleep on, sleep on and take your rest,

pp

pp *rall.*
 sleep, sleep, sleep, sleep on.
pp sleep, sleep, sleep, sleep on.
pp *rall.* sleep, sleep, sleep, sleep on.
pp sleep, sleep, sleep, sleep on.
ten. *poco rall.* *cresc.* *pp* *Ped.* *Ped.*

appass. *molto accel. e*
Full Sw. *Ped.*

Alto Solo. Recit. *appass.*
molto cresc. *For be -*
Gt. f *ff* *sf* *Ped.* *ff*

Allegro.
 - hold, the hour is at hand, and the Son of Man.
Allegro. *Sw. f* *Gt. f marcato* *Ped.* *Ped.*

Recit. *rall.* *espress.*

is betrayed in-to the hands of sin - - ners, be-tray-ed,

sf *colla voce* *sfp* *p* *Meno mosso*

rall. *molto espress.*

be-tray-ed in - to the hands of sinners.

colla voce *dim.*

Reader.

And while He yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people.

Now he that betrayed Him gave them a sign, saying, "Whomsoever I shall kiss, that same is He: hold Him fast."

And Jesus said unto him, "Friend, wherefore art thou come?"

Then came they, and laid hands on Jesus, and took Him.

And, behold, one of them which where with Jesus stretched out his hand, and drew his sword, and struck a servant of the high priest's, and smote off his ear.

Then said Jesus unto him, "Put up again thy sword into its place: for all they that take the sword shall perish with the sword. Thinkest thou that I cannot now pray to My Father, and He shall presently give Me more than twelve legions of angels? But how then shall the scriptures be fulfilled, that thus it must be?"

In that same hour said Jesus to the multitudes, "Are ye come out as against a thief, with swords and staves for to take Me? I sat daily with you teaching in the temple, and ye laid no hold on Me." But all this was done, that the scriptures of the prophets might be fulfilled.

Then all the disciples forsook Him, and fled.

D Andante moltoespress.
Soprano Solo.

Lord let My pray - ing come be - fore Thee: Incline Thine

Andante moltoespress.

Sw. *p*

Ped.

ear un-to My cry;

pp

TUTTI. *pp* Lord let My pray - ing come be - fore Thee: Incline Thine *mf*

pp Lord let My pray - ing come be - fore Thee: Incline Thine *mf*

pp Lord let My pray - ing come be - fore Thee: Incline Thine *mf*

Lord let My pray - ing come be - fore Thee:

pp *mf*

Ped.

ear un-to My cry, Incline Thine ear

ear un-to My cry, Incline Thine ear

ear un-to My cry, Incline Thine ear

Incline Thine ear un-to My cry, In - cline un - to My

Man. Man.

un-to My cry;

un-to My cry;

un-to My cry;

cry;

rall. E Allegro agitato.

L.H. Sw.to Ob.

Ped. Ped. Ped. 8ves.

Alto Solo. appass.

My soul is full of trou - - ble, is

Ped.

full of trou-ble: My life, My life draws

near un-to the grave. Wilt Thou show won - ders, wonders to the

sf *f*

Ped. & Man.

dead, wilt Thou show wonders to the dead?

f

Ped. Ped.

Shall the dead a - rise, the dead a-rise, a-rise and

sf *sf*

praise Thee, a - rise and praise Thee, shall the dead a - rise, -

dim.

— a-rise and praise — Thee, a - rise, — a - rise and

[illegible]

agitato.

soul is full of trou - ble, is full of trou - ble: _____

soul is full of trou - ble, is full of trou - ble: My

agitato.

soul is full of trou - ble, is full, is full of trou - ble:

My soul is full of trou - ble, of trou - ble:

— My life, — My life draws near un-to the grave.

life, My life draws near un-to the grave.

My life, — My life draws near un-to the grave.

My life, My life draws near — un-to the

G

Wilt Thou show won - ders, won - ders to the

Wilt Thou show won - ders, won - ders to the dead, ____

Wilt Thou show won - ders, won - ders to the

grave. Wilt Thou show won - ders, won - ders to the dead, ____

G

sf

dead, wilt Thou show won - ders to the dead? ____ Shall the dead a -

wilt Thou show won - ders to the dead? ____ Shall the dead a -

dead, wilt Thou show won - ders to the dead? ____ Shall the dead a -

dead, wilt Thou show won - ders to the dead? ____ Shall the dead a -

wilt Thou show won - ders to the dead? ____ Shall the dead a -

dead, wilt Thou show won - ders to the dead? ____ Shall the dead a -

wilt Thou show won - ders to the dead? ____ Shall the dead a -

- rise, the dead a - rise, — a - rise and praise Thee, a -

- rise, the dead a - rise, — a - rise and

- rise, the dead a - rise, — a - rise and

- rise, — shall the dead, a - rise, — a - rise, a - rise and

- rise and praise Thee, shall the dead a - rise and praise Thee?

praise Thee, a - rise and praise Thee, the dead a - rise and praise Thee?

praise. Thee, a - rise and praise Thee, the dead a - rise and praise Thee?

praise Thee, a - rise and praise Thee, the dead a - rise and praise Thee?

H

SOLO.
espress. ma l'istesso tempo.

Lov-er and friend hast Thou

Lov-er and friend hast Thou taken a-way from Me, lov-er and friend hast Thou

SOLO.
Lover and friend hast Thou

fp

ta-ken a-way from Me,

ta-ken a-way from Me, And hast hid-den all My acquaintance,

ta-ken a-way from Me,

p

SOLO. mf

Lov-er and

SOLO. mf

all My ac-quaint-ance out of My sight, Lov-er and

SOLO. mf

Lov-er and

SOLO. mf

Lov-er and

sf

Ped.

friend hast Thou ta - ken a - way from Me, And hid all My acquaintance

friend hast Thou ta - ken a - way from Me,

friend hast Thou ta - ken a - way from Me,

friend hast Thou ta - ken a - way from Me,

I *p*

out of My sight, and hid all My ac - quaint - - ance

And hid all My acquaintance, and hid all My ac - quaint-ance

And hid all My ac-quaint-ance

And hid all My acquaintance, hid all My ac-quaint-ance

p *pp*

dim. out of My sight, *pp TUTTI.* and hid all

dim. out of My sight, *TUTTI.* and hid all

dim. out of My sight, *TUTTI.* and hid all

dim. out of My sight, and hid all My ac -

pp

poco rall. *pp*

My ac - quaint-ance out _____ of My sight.

My ac - quaint-ance out _____ of My sight.

poco rall. *pp*

My ac - quaint-ance out _____ of My sight.

quaint - ance out _____ of My sight.

Sw. Man.

Soprano Solo.

Andante. molto espress.

Lord let My

Andante. molto espress.

poco rall.

p

Ped.

pray - ing come be-fore Thee: Incline Thine ear un-to My cry,

pp

TUTTI. pp

Lord let My pray - ing come be -

TUTTI. pp

Lord let My pray - ing come be -

TUTTI. pp

Lord let My pray - ing come be -

TUTTI. pp

Lord let My pray - ing

-fore Thee: Incline Thine ear _____ un-to My cry,

-fore Thee: Incline Thine ear _____ un-to My cry,

-fore Thee: Incline Thine ear _____ un-to My cry,

come be - fore Thee: Incline Thine ear un-to My cry, in-

Ped.

incline Thine ear, un-to My cry, un - to My

incline Thine ear, un-to My cry, Thine ear un - to My

incline Thine ear, un-to My cry, Thine ear un - to My

- cline un-to My cry, in-cline Thine ear un - to My

Man. Ped. Man.

rall. e dim.

pp cry.

pp cry.

pp cry.

pp cry.

pp cry.

Full Sw. p molto

Gt. p Sw. molto

Ped. σ

cresc. molto

Sw. to Gt. f dim. Sw. p

poco rall. *rall.*

sempre dim.

Reader.

And they that had laid hold on Jesus led *Him* away to Caiaphas the high priest, where the scribes and the elders were assembled.

Now the chief priests, and elders, and all the council, sought false witness against Jesus, to put *Him* to death; but found none: yea, though many false witnesses came, yet found they none. At the last came two false witnesses, and said, "This fellow said, 'I am able to destroy the temple of God, and to build it in three days.'"

And the high priest arose, and said unto *Him*, "Answerest Thou nothing? what is it *which* these witness against Thee?" But Jesus held *His* peace. And the high priest answered and said unto *Him*, "I adjure Thee by the living God, that Thou tell us whether Thou be the Christ, the Son of God."

Jesus saith unto him, "Thou hast said: nevertheless I say unto you, Hereafter shall ye see the Son of man sitting on the right hand of power, and coming in the clouds of heaven?"

Then the high priest rent his clothes, saying, "He hath spoken blasphemy; what further need have we of witnesses? behold, now ye have heard *His* blasphemy. What think ye?"

They answered and said, "He is guilty of death."

Then did they spit in *His* face, and buffeted *Him*; and others smote *Him* with the palms of their hands, saying, "Prophecy unto us, Thou Christ, Who is he that smote Thee."

K Allegro con fuoco.

ff

O Lord God, to whom

O Lord God, to whom

O Lord God, to whom

O Lord God, to whom

O Lord God, to whom

K Allegro con fuoco.

Gt *f*

Ped. ^o

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

show Thyself! Lift up Thyself!

show Thyself! Lift up Thy - self — Thou judge of the earth.

show Thyself! Lift up Thyself!

show Thyself! Lift up Thy - self — Thou judge of the earth.

Ped. & Man.

- self — Thou judge of the earth Thou judge — of the earth —
 Thou judge — of the earth — lift up Thy -
 - self — Thou judge of the earth Thou judge — of the earth —
 Thou judge — of the earth — lift up Thy -
 Ped.

— lift up Thy - self Thou judge — of the earth lift up —
 - self — Thou judge — of the earth — lift up Thy -
 — lift up Thy - self Thou judge — of the earth lift up —
 - self — Thou judge — of the earth — lift up Thy -

Thy-self O God to whom ven - geance be - long - eth

- self O God to whom ven - geance be - long - eth

Thy-self O God to whom ven - geance be - long - eth

- self O God to whom ven - geance be - long - eth

ff

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

mf *cresc. poco a poco*

Ped. & Man.

f *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

f *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

f *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

f *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

f *ff* *f*

Ped in gves *simili*

Alto Solo. *L* *agitato*

How long O Lord! How long shall the

decresc. *p* *Sw.* *Gt!* *Ped.*

wick - ed tri - umph? How long, O

Lord! shall they ut - ter and speak hard things O Lord!

O Lord! How long, O Lord shall the wick - ed

tri - umph, Lord! O Lord how long

shall they ut - ter and speak hard things!

f TUTTI
How long, O Lord!

f TUTTI
How long, O Lord!

f TUTTI
How long, O Lord!

f TUTTI
How long, O Lord!

f TUTTI
How long, O Lord!

M
G^{tr} f

Ped. Man. C

How long O Lord!

How long O Lord! *f* how long O Lord, How long shall the

How long O Lord!

How long O Lord! *f* how long O Lord, How long shall the

Sw.
mf marcato

Man. G!

How long, O Lord shall they ut - ter and speak hard things—

wick-ed tri - umph. How long, O Lord shall they ut - ter and speak hard things—

How long, O Lord shall they ut - ter and speak hard things—

wick-ed tri - umph. How long, O Lord shall they ut - ter and speak hard

G! *f*

Ped.

Alto Solo.

And those that work in - i - qui-ty boast things.

The Alto Solo part is written in treble clef with a key signature of two sharps (F# and C#). It begins with a half note F#4, followed by a quarter note G#4, a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, a quarter note G#4, a half note F#4, and a quarter note E4. The piano accompaniment consists of five staves: four treble clefs and one bass clef. The first three treble staves contain whole rests, and the bass staff contains whole rests. The key signature is consistent throughout.

Sw.

Sw. *p* G. Man.

The Sw. part is written in treble clef with a key signature of two sharps. It consists of a continuous eighth-note melody. The G. Man. part is written in bass clef with a key signature of two sharps. It consists of a continuous eighth-note melody. The piano accompaniment consists of five staves: four treble clefs and one bass clef. The first three treble staves contain whole rests, and the bass staff contains whole rests. The key signature is consistent throughout.

themselves boast themselves and those

The Alto Solo part is written in treble clef with a key signature of two sharps. It begins with a half note F#4, followed by a quarter note G#4, a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, a quarter note G#4, a half note F#4, and a quarter note E4. The piano accompaniment consists of five staves: four treble clefs and one bass clef. The first three treble staves contain whole rests, and the bass staff contains whole rests. The key signature is consistent throughout.

cresc. molto

that work in - i - qui - ty boast themselves

cresc. Ped.

The Alto Solo part is written in treble clef with a key signature of two sharps. It begins with a half note F#4, followed by a quarter note G#4, a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, a quarter note G#4, a half note F#4, and a quarter note E4. The piano accompaniment consists of five staves: four treble clefs and one bass clef. The first three treble staves contain whole rests, and the bass staff contains whole rests. The key signature is consistent throughout.

N *mf TUTTI* *cresc.*

And those that work in - i - qui - ty boast themselves

mf TUTTI *cresc.*

And those that work in - i - qui - ty boast themselves

mf TUTTI *cresc.*

And those that work in - i qui - ty boast themselves

N

Full Sw.

Ped.

ff Lord how long! Lord! how long. Lord! how long, how long!

ff Lord how long! Lord! how long. Lord! how long, how long!

ff Lord how long! Lord! how long. Lord! how long, how long!

ff Lord how long! Lord! how long. Lord! how long, how long!

Gt f *ff* *Sw.* *dim. e rall.*

Man. Ped.

ff

O Lord _____ God _____ to whom

ff

O Lord _____ God _____ to whom

ff

O Lord _____ God _____ to whom

ff

O Lord _____ God _____ to whom

a tempo

Gt ff *cresc. molto*

Ped.

ven - geance be - long - eth, O God to whom ven - geance be -

ven - geance be - long - eth, O God to whom ven - geance be -

ven - geance be - long - eth, O God to whom ven - geance be -

ven - geance be - long - eth, O God to whom ven - geance be -

- long - eth show Thyself! Lift up Thy - self Thou judge of the

Lift up Thy - self Thou judge of the earth Thou
earth lift up Thy - self Thou judge
Lift up Thy - self Thou judge of the earth Thou
earth lift up Thy - self Thou judge

judge of the earth lift up Thy - self Thou
of the earth lift up Thy - self Thou judge
judge of the earth lift up Thy - self Thou
of the earth lift up Thy - self Thou judge

Ped.

judge of the earth lift up Thy-self. O Lord to whom

of the earth lift up Thy-self. O

judge of the earth lift up Thy-self. O

of the earth lift up Thy-self. O

Ped.

ven - geance be - long - eth, show Thyself O

Lord to whom ven - geance be - long - eth, O Lord to whom

Lord to whom ven - geance be - long - eth, O Lord to whom

Lord to whom ven - geance be - long - eth, O Lord to whom

molto appassionato *poco rall.*

Lord to whom ven - geance be - long - eth, show Thy -

ven - geance be - long - eth, show Thy -

molto appassionato *poco rall.* show Thy -

ven - geance be - long - eth, show Thy -

ven - geance be - long - eth. show Thy -

molto appassionato *poco rall.*

cresc. molto *fff*

a tempo

- self. show Thyself. show Thyself. show -

- self. show Thyself. show Thyself. show -

a tempo

- self. show Thyself. show Thyself. show -

- self. show Thyself. show Thyself. show -

a tempo

sempre fff

O show Thyself. O show Thy - self!

O show Thyself. O show Thy - self!

O show Thyself. O show Thy - self!

O show Thyself. O show Thy - self!

ff

rall.

HYMN.

Adagio.

Christian! dost thou see them On the ho-ly ground, How the pow'rs of

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Christian! dost thou see them On the ho-ly ground, How the pow'rs of

Adagio.

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

Counting gain but loss. In the strength that com - eth By the ho-ly cross.

Counting gain but loss. In the strength that com - eth By the ho-ly cross.

Counting gain but loss. In the strength that com - eth By the ho-ly cross.

Counting gain but loss. In the strength that com - eth By the ho-ly cross.

2.

Christian! dost thou feel them,
 How they work within,
 Striving, tempting, luring,
 Goadung unto sin?
 Christian! never tremble;
 Never be downcast;
 Gird thee for the battle,
 Watch and pray and fast.

3.

Christian! dost thou hear them,
 How they speak thee fair?
 "Always fast and vigil?
 Always watch and prayer?"
 Christian! answer boldly:
 "While I breathe I pray!"
 Peace shall follow battle,
 Night shall end in day.

4.

"Well I know thy trouble,
 O My servant true:
 Thou art very weary,
 I was weary too;
 But that toil shall make thee
 Some day all Mine own,
 And the end of sorrow
 Shall be near My throne!"

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and Piano. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal staves. The piano part is written on a grand staff (treble and bass clef). The score includes dynamic markings: *p* (piano) and *pp* (pianissimo). The vocal parts have long horizontal lines indicating sustained notes. The piano part features arpeggiated chords and a final section marked *rit.* (ritardando) and *pp*.

attacca Interlude.

INTERLUDE.

VIOLIN.
con sordino

Andante espressivo.

The first system of the musical score. The Violin part (top staff) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The Piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays a steady bass line with eighth notes. The system concludes with a double bar line.

The second system of the musical score. The Violin part continues its melodic line. The Piano accompaniment features a piano-piano (*pp*) dynamic. The right hand has chords and moving lines, while the left hand maintains a rhythmic bass line. A "Ped." (pedal) marking is placed below the left hand staff towards the end of the system.

The third system of the musical score. The Violin part continues with its melodic development. The Piano accompaniment has a piano (*p*) dynamic. The right hand features more complex chordal textures and moving lines, while the left hand continues with a steady bass line.

The fourth system of the musical score. The Violin part concludes with a melodic phrase. The Piano accompaniment features a piano-piano (*pp*) dynamic. The right hand has chords and moving lines, while the left hand continues with a steady bass line. The system ends with a double bar line.

First system of musical notation, measures 1-4. The music is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. A *pp* (pianissimo) dynamic marking is present in the left hand at measure 4.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with a triplet of eighth notes in measure 7. The left hand features a steady eighth-note accompaniment. A *pp* dynamic marking is present in the left hand at measure 6.

Third system of musical notation, measures 9-12. The tempo/mood is marked *poco agitato* in both staves. The right hand has a more active melodic line. The left hand has a rhythmic accompaniment. A *poco accel.* (poco accelerando) marking appears at the end of the system in the right hand.

Fourth system of musical notation, measures 13-16. The right hand is marked *cresc. molto* (crescendo molto) and *appass.* (appassionato). The left hand is marked *molto cresc.* (molto crescendo) and *f* (forte). A *dim.* (diminuendo) marking is present in the right hand at measure 15, and a *p* (piano) marking is in the left hand at measure 16. A *Ped.* (pedal) instruction is at the bottom left.

poco rall.

pp *col Solo* Man.

poco rall.

ppp *pp* *pp* Man.

espress.

pp *p* Man.

pp *p* *col Solo*

Man.

cresc.

Man. Ped.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the final measure of the system.

Second system of musical notation, measures 5-8. The melodic line continues with a series of eighth notes. The left hand accompaniment consists of chords and eighth-note patterns. A fermata is placed over the final measure of the system.

Third system of musical notation, measures 9-12. The right hand has a melodic line with a fermata over the final measure. The left hand accompaniment includes a section marked *pp* (pianissimo) and *Solo Cl. & Fl.* (Solo Clarinet and Flute), featuring sustained chords. A fermata is placed over the final measure of the system.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with a fermata over the final measure. The left hand accompaniment features a series of chords and moving lines. A fermata is placed over the final measure of the system.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a fermata over the final measure. The left hand accompaniment includes a section marked *pp* (pianissimo) and *poco rall.* (poco rallentando). The system concludes with a section marked *Quasi Recit.* (Quasi Recitativo) and *rall.* (rallentando), leading to the *attacca Part II.* (attacca Part II). A fermata is placed over the final measure of the system.

Ped.

Man.

attacca Part II.

PART II.

Allegro moderato e agitato.

cresc. molto

Full Sw. *p*

Ped. & Man.

f

sf

p *rall. e dim.*

ppp

Ped. & Man.

Reader.

When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put Him to death:

a tempo *molto cresc. e accel.*

p

Ped.

Gt f

ff

and when they had bound Him, they led Him away, and delivered Him to Pontius Pilate the governor.

And the governor asked Him, saying,

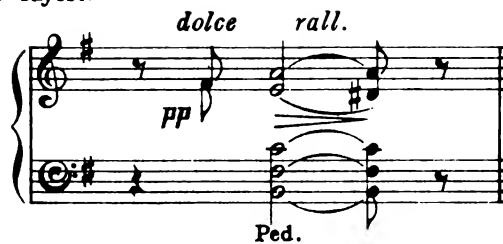
"Art Thou the King of the Jews?"

a tempo

mp

pp

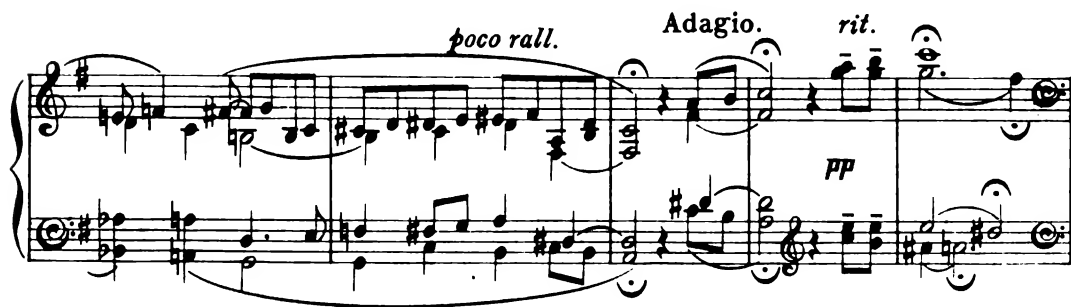
And Jesus answered and said unto him, "Thou sayest."



And when He was accused of the chief priests and elders, He answered nothing. Then said Pilate unto Him, "Hearest Thou not how many things they witness against Thee?"



And He answered him to never a word; insomuch that the governor marvelled, greatly.



Adagio.
Alto Solo.

A

p

He was op - press - ed, He was af - flict - ed, He was af - flict - ed, Yet He

Adagio.

pp

Ped. & Man.

*rall.**a tempo*

open'd not His mouth, He was op - press - ed, He was af - flict - ed,

*colla voce pp**pp**rall.*

oppressed, afflicted, Yet He open'd not His mouth. —

Hewas

*pp**colla voce**poco rall. e pp**tenerezza*

led like a lamb un-to the slaugh-ter, like a lamb — un-to the

molto legato

slaugh-ter, And as a sheep — be-fore the shearers is dumb, —

p

pp *poco rall.*

— so He open'd not His mouth, — so He open'd not — His

pp *colla voce*

p *Più mosso ed agitato*

mouth. He look-ed for some to have pi-ty on Him, —

poco string. *p*

cresc. e poco accel.

— but there was no man, — but there was no man; And for com-fort-ers

pp *cresc. e poco accel.*

molto appass. *poco rall. pp e molto espress*

and for com-forters, for com-forters, for com-forters, but found none,

colla voce *dim. e rall. pp*

a tempo agitato e declamando

but found none. He gave His back to the smi-ters, And His

a tempo agitato *cresc.*

cresc. con molto appassionato

cheek to those that plucked off the hair: — He hid not His face —

rall. molto espress. *molto rall. accel*

from shame and spitting. He — was cut off, He was — cut off, — cut

colla voce *pp espress.*

*cresc. e agitato**tenerazza*

off from the land of the liv-ing:—For the transgressions of My peo-ple was He

cresc. *dim.*

strick-en, was He strick - en, was He strick - en. He was

rall. *pp* *colla voce*

a tempo (Adagio)

led like a lamb un-to the slaughter, like a lamb— un-to the

a tempo (Adagio)

slaugh - ter, And as a sheep— be-fore the shear-ers is dumb,—

p

So He open'd not His mouth; So He open'd not His mouth.

sempre pp

TUTTI *Adagio espressivo.* *pp*

He was op - press - ed, He was af - flict - ed,

TUTTI *pp*

He was op - press - ed, He was af - flict - ed,

TUTTI *pp*

He was op - press - ed, He was af - flict - ed,

TUTTI *pp*

He was op - press - ed, He was af -

Adagio espressivo. *poco rall.* *pp*

He was af - flict - ed, yet He op - en'd not His mouth.

He was af - flict - ed, yet He op - en'd not His mouth.

He was af - flict - ed, yet He op - en'd not His mouth.

- flict - ed, He was af - flict - ed, yet He op - en'd not His

He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed, *pp*

He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed, *pp*

He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed, *pp*

mouth. He was op-press-ed, He was op-press-ed, af-flict-ed, *pp*

Tenor Solo. *C appassionato*

O Thou af-flict-ed!

rall.

Yet He op-en'd not His mouth _____

Yet He op-en'd not His mouth _____

rall.

Yet He op-en'd not His mouth _____

Yet He op-en'd not His mouth.

rall. *pp a tempo* *C*

O Thou af-flict - ed! O Thou af-flict - ed, and toss - ed with tem-pest,

O Thou af-flict - ed and toss'd with tem - pest. Af-flict-ed and

poco rall. *molto espress.*

not com - fort - ed. Thou shalt be

rall. *Con moto, moderato.*

collo voce *pp poco string.* *mp*

Ped.

far from op - press - ion, for

Thou, Thou — shalt not fear.

G^{tr} Man.

And from ter - - - - - ror, and from

Sw.
Ped.

ter - - - - - ror for it shall not

Ped.

come nigh Thee.

cresc. molto
Man.
Ped.

E TUTTI
mf
 Thou shalt be far from op - press - ion, — for —

TUTTI
mf
 Thou shalt be far from op - press - ion, for Thou, for —

TUTTI
mf
 Thou shalt be far from op - press - ion, for Thou, for

TUTTI
mf
 Thou shalt be far from op - press - ion, for —

E
Gt mf

Thou, Thou — shalt not fear,

Thou, Thou shalt not fear,

Thou — shalt not fear,

Thou, Thou shalt not fear,

f And from ter - - - - - ror, and from ter - - - - -

f And from ter - - - - - ror, and from ter - - - - -

f And from ter - - - - - ror, and from ter - - - - -

f And from ter - - - - - ror, from ter - - - - -



- ror, for it shall not come nigh

- ror, for it shall not come nigh

- ror, for it shall not come nigh

- ror, for it shall not come nigh



Tenor Solo.

espress.

For a small

mo-ment have I for -

Thee.

Thee.

Thee.

Thee.

*dim. subito, ma l'istesso tempo**espress.*

Sw.

Gt. Man

Ped

F

- sak - en Thee.

TUTTI *p*

For a small

moment have I for - sak - en

TUTTI *p*

For a small

moment have I for - sak - en

TUTTI *p*

For a small

moment have I for - sak - en

TUTTI *p*

For a small moment have I for - sak - en

F

Ped.

cresc. *deciso*

But with great mercies will I gather Thee, but with great mercies will I

Thee. —

Thee. —

Thee. —

Thee. —

cresc. *deciso*

G

gather Thee.

mf *dim.* *p* *pp*

But with great mercies will I ga - ther

mf *dim.* *p* *pp*

But with great mercies will I ga - ther

mf *dim.* *p* *pp*

But with great mercies will I ga - ther

p *pp*

will I ga - ther

G

mf *dim.* *pp* *pp*

poco agitato

Thee. In a lit-tle wrath *pp*

Thee. In a lit-tle *pp*

Thee. In a lit-tle *pp*

Thee. In a lit-tle *pppl*

Thee. In a lit-tle *pp*

Ped. *pp*

hid I my face from Thee but a mo - ment *mf*

wrath hid I my face from Thee but a *poco accel. e cresc.*

wrath hid I my face from Thee but a *poco accel. e cresc.*

wrath hid I my face from Thee but a *poco accel. e cresc.*

wrath hid I my face from Thee but a *poco accel. e cresc.*

wrath hid I my face from Thee but a *poco accel. mf cresc.*

Ped. *pp* Ped. *pp*

Più animato.

f but a mo - ment. But with ev - er -
 mo - ment, but a mo - ment.
f mo - ment, but a mo - ment.
f mo - ment, but a mo - ment.
f mo - ment, but a mo - ment.

Più animato.

f Sw. *mp*
 Man.

p molto cresc.

- last - ing kind - ness but with ev - er - last - ing
cresc.
 Ped.

kind - - ness will I have mer - - cy up - on
 Gt. Sw. Gt.

dim.
thee, saith the Lord saith the Lord saith the

deciso
Full Sw. *cresc.* *f*
Ped.

f Lord thy Re - deem - er I will have mercy up - on thee *espress.*

Gt mf *f* *dim. p* Sw.

saith the Lord, saith the Lord thy Re - deem - - - er

H mf a tempo but with ev - er - last - ing kind - ness will I have *f*

mf but with ev - er - last - ing kind - - ness

mf a tempo but with ev - er - last - ing kind - - ness

mf but with ev - er - last - ing kind - - ness

H mf a tempo

mer - cy, will I have mer - cy, but with ev - er -
 will I have mer - cy, will I have mer - cy, with ev - er -
 will I have mer - cy, will I have mer - cy, with ev - er -
 will I have mer - cy, will I have mer - cy, with ev - er -

- last - ing kind - ness will I have mer - cy up -
 - last - ing kind - ness will I have mer - cy up -
 - last - ing kind - ness will I have mer - cy up -
 - last - ing kind - ness will I have mer - cy up -

con passione
 - on thee, saith the Lord, saith the Lord, saith the
 - on thee, saith the Lord, saith the Lord, saith the
 - on thee, saith the Lord, saith the Lord, saith the
 - on thee, saith the Lord, saith the Lord, saith the
con passione
 Ped.

non ritard. *cresc. molto* **f**,
 Lord Thy Re - deem - - - - - er.
cresc. molto **f**,
 Lord Thy Re - deem - - - - - er.
non ritard. *cresc. molto* **f**,
 Lord Thy Re - deem - - - - - er.
cresc. molto **f**,
 Lord Thy Re - deem - - - - - er.
non ritard.
 Full Sw.

Quasi Recit.

ad lib. *p* *f* *dim.* *molto rall.*
 Man. Ped.

Andante espressivo.

Tenor Solo.

appassionato

O Thou af - flict - ed!

O Thou af - flict - ed!

O Thou af - flict - ed and

Andante espressivo.

pp

toss - ed with tem - pest

O Thou af - flict -

- ed! O Thou af - flict -

sempre pp

- ed Af-flict - ed and not — com-fort - ed.

TUTTI pp
Af - flict -

TUTTI pp
Af-flict - ed and

TUTTI pp
Af-flict - ed and

ppp
Ped *pp*

ppp
- ed, af - flict - ed, af-flict - ed and not — com - fort - ed! —

not com - fort - ed, — af-flict-ed and not — com - fort - ed! —

ppp
not — com - fort - ed, — af-flict - ed and not — com - fort - ed! —

TUTTI pp
af-flict - ed and not — com - fort - ed! —

Sw.
pp Ch.
Ped.

Adagio lamentoso.

Alto Solo.

He was op - press - ed, He was af - flict - ed, He was af - flict - ed, yet He

Adagio lamentoso.

pp

open'd not His mouth. He was op - press - ed, He was af - flict - ed,

oppressed, afflicted, Yet He open'd not His mouth.

TUTTI pp Oppressed, afflicted,

TUTTI pp Oppressed, afflicted,

TUTTI pp Oppressed, afflicted,

TUTTI pp Op - press - ed, afflict - ed,

pp *sempre pp* *colla voce* *p* *pp*

molto rit.

yet He open'd not His mouth.

yet He open'd not His mouth.

molto rit.

yet He open'd not His mouth.

yet He open'd not His mouth.

PPP molto rit. col coro p rall.

Ped.

Reader.

And when they had platted a crown of thorns, they put it upon His head, and a reed in His right hand: and they bowed the knee before Him, and mocked Him, saying, "Hail, King of the Jews!" And they spit upon Him, and took the reed, and smote Him on the head. And after they had mocked Him, they took the robe off from Him, and put His own raiment upon Him, and led Him away to crucify Him.

And there followed Him a great company of people, and of women, which also bewailed and lamented Him. But Jesus turning unto them said,

"Daughters of Jerusalem, weep not for Me, but

Allegro. appass. Quasi arpeggio

Sw. p mf

Ped.

weep for yourselves, and for your children."

Reader.

And when they were come unto a place called Golgotha, that is to say a place of a skull, they gave Him vinegar to drink, mingled with gall: and when He had tasted *thereof*, He would not drink.

And they crucified Him, and parted His garments, casting lots: that it might be fulfilled which was spoken by the prophet,

"They parted My garments among them,
And upon My vesture did they cast lots."

And sitting down they watched Him there; and set up over His head His accusation written,

THIS IS JESUS THE KING OF THE JEWS.

Then were there two thieves crucified with Him, one on the right hand, and another on the left.

And they that passed by reviled Him, wagging their heads, and saying, "Thou that destroyest the temple, and buildest it in three days, save Thyself. If Thou be the Son of God, come down from the cross." Likewise also the chief priests mocking Him, with the scribes and elders, said, "He saved others; Himself He cannot save. If He be the King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God; let Him deliver Him now, if He will have Him: for He said, 'I am the Son of God.'"

The thieves also, which were crucified with Him, cast the same in His teeth.

Adagio.



Andante. molto espressivo

pp Fa - - ther, for - give them, Fa - - ther, for - give them, for -
pp Fa - - ther, for - give them, Fa - - ther, for - give them, for -
pp Fa - - ther, for - give them, Fa - - ther, for - give them, for -
pp Fa - - ther, for - give them, *sostenuto* Fa - - ther, for - give them, for -

Andante.

ppp

molto rall.
ppp < >
 - give them, for - give them. They know not what they do.
ppp < >
 - give them, for - give them. They know not what they do.
molto rall.
ppp < >
 - give them, for - give them. They know not what they do.
ppp < >
 - give them, for - give them. They know not what they do.

molto rall.
pp *ppp*

Reader.

Now from the sixth hour there was darkness
 over all the land unto the ninth hour.

And about the ninth hour
 Jesus cried with a loud voice, saying,

Sw. pp
 Man. Ped.

"Eli,

Eli,

lama sabachthani?"

Allegro agitato.

pp *mf* *mf* *f*

that is to say, "My God, My God, why hast Thou forsaken Me?"



Some of them that stood there, when they heard *that*, said, "This *man* calleth for Elias." And straightway one of them ran, and took a sponge, and filled *it* with vinegar, and put *it* on a reed, and gave Him to drink. The rest said, "Let be, let us see whether Elias will come to save Him."

Jesus, when He had cried again with a loud voice,

yielded up the



ghost.

Quasi Allegro, ma dim. espressivo



And, behold, the veil of the temple
was rent in twain from the top to the bottom;

and the

Allegro.

Full Organ *f*

molto cresc.

Ped. 1st! add coupler etc.

and the earth did quake, and rocks rent;

and the

ff

ff

graves were opened; and many bodies of saints which slept arose, and came out of the graves after
His resurrection, and went into the holy

Ped.

city.

ff

cresc. molto

K Allegro molto e molto agitato.

ff

Ye moun-tains, fall on us; ye

Ye moun-tains, fall on us; ye

Ye moun-tains, fall on us; ye

Ye moun-tains, fall on us; ye

K Allegro molto e molto agitato.

ff

Full Organ.

Ped.

hills, cov - er us; and hide us from the face of Him that

hills, cover us; and hide us from the face of Him that

hills, cov-er us; and hide us from the face of Him that

hills, cov-er us;

sit-teth on the throne: _____ ye
 sit - teth on the throne: _____
 sit - teth on the throne: _____
 that sit-teth on the throne: _____

mountains, fall _____ on us, ye hills, cov - er us, and
 fall _____ on us, cov - er us,
 fall _____ on us, cov - er us,
 fall _____ on us, cov - er us,

L impetuoso

hide us from the face of Him that sit - teth on the *impetuoso*

and

impetuoso and hide us from the

impetuoso and hide us from the face of Him that

L

Ped. & Man.

throne, ye moun - tains, fall — on us, ye hills, — cov -

hide us from the face of Him, ye moun - tains, ye hills, — ye

face of Him on the throne, ye moun - tains, ye hills, — ye

sit - teth on the throne, ye moun - tains, ye hills, — ye

- er us, and hide us, and hide us, and hide us, and hide us, and
 hills, and hide us, and hide us, and
 hills, and hide us, and hide us,
 hills, and hide us, and hide us,

hide us from the face of Him that sitteth on _____ the

hide us from the face of Him that sitteth, that sit - teth on _____ the

hide us from the face of Him that sitteth, that sit - teth on _____ the

hide us from the face of Him that sitteth, that sit - teth on _____ the

Man.

throne:
throne:
throne:
throne:

ff *dim.*

M *p* *sf*
for the great day of His wrath is near,
p *sf*
for the great day of His wrath is near,
p *sf*
for the great day of His wrath is near,
M *p* *sf*
for the great day of His wrath is near,

cresc. molto *sf*
Ped.

agitato *f*
the great day of His wrath is near, and
agitato *p*
the great day of His wrath is near, and
agitato *p*
the great day of His wrath is near, and
agitato *p*
the great day of His wrath is near, and

sf

who, who, who shall be a-ble to stand, who shall be

who, who, who shall be a-ble to stand, who shall be

who, who, who shall be a-ble to stand, who shall be

who, who, who shall be a-ble to stand, who shall be

string. e cresc.

a-ble to stand, who shall be a-ble to stand,

a-ble to stand, who shall be a-ble to stand,

a-ble to stand, who shall be a-ble to stand,

a-ble to stand, who shall be a-ble to stand,

a-ble to stand, who shall be a-ble to stand,

cresc. ed accel.

who, who, who, who?

who, who, who, who?

who, who, who, who?

who, who, who, who?

cresc.

poco accel. quasi cadenza

sempre ff

* The following eight bars may be omitted by the Tenors, if too low for them.

N *a tempo*

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

a tempo

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

N *a tempo*

mp *poco a poco cresc.*

molto cresc. *fff*

ye hills, cov - - - er us, ye

molto cresc. *fff*

ye hills, cov - - - er us, ye

molto cresc. *fff*

ye hills, cov - - - er us, ye

molto cresc. *fff*

ye hills, cov - - - er us, ye

f *molto cresc.* *ff* *fff*

mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us,

hide us from the face of Him that sitteth on the throne,

hide us from the face of Him that sit - teth on the throne,

hide us from the face of Him that sit - teth on the throne,

that sit-teth on the

ye mountains, fall on us, ye hills, cov -

fall on us, cov -

fall on us, cov -

throne, fall on us, cov -

impetuoso

- er us, and hide us from the face of Him that sit-teth on the *impetuoso*

- er us, *impetuoso* and

- er us, *impetuoso* and hide us from the

- er us, and hide us from the face of Him that

Ped. & Man.

throne, ye moun tains, fall — on us, ye hills cov - er us, and
 hide us from the face of Him ye moun-tains, ye hills, ye hills,—
 face of Him on the throne, ye moun-tains, ye hills, ye hills,—
 sit-teth on the— throne, ye moun-tains, ye hills, ye hills,—

hide us, and hide us, and hide us, and hide us, and hide us from the
 and— hide us,— and— hide us, and hide us from the
 and— hide us,— and— hide us, hide us from the
 and— hide us,— and— hide us, hide us from the

face of Him that sitteth on the throne ye
 face of Him that sitteth, that sit - teth on the throne ye
 face of Him that sitteth, that sit - teth on the throne ye
 face of Him that sitteth, that sit - teth on the throne ye

Man.

mountains, fall on us, ye hills, cov - er us ye moun-tains, -

mountains, fall on us, ye hills, cov - er us ye moun-tains, -

mountains, fall on us, ye hills, cov - er us ye moun-tains, -

mountains, fall on us, ye hills, cov - er us ye moun-tains, -

- ye hills, fall on us, fall on us, fall on us, fall on us,

- ye hills, fall on us, fall on us, fall on us, fall on us,

- ye hills, fall on us, fall on us, fall on us, fall on us,

- ye hills, fall on us, fall on us, fall on us, fall on us,

fff
fall on us. _____

fff
fall on us. _____

fff
fall on us. _____

fff
fall on us. _____

sff
Ped. *lunga*
Ped. & Man.

Andante espressivo.
Sw. Cl. & Fl.

p
Ch. *cresc*

p *appassionato*
Ped.

Cl. off

First system of a musical score. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A *pp* (pianissimo) dynamic marking is at the start. A *rit.* (ritardando) marking is placed above the right hand in the third measure. The system concludes with a double bar line.

Second system of the musical score. The right hand continues the melodic line. The left hand features a dense, rhythmic accompaniment of sixteenth-note chords. A *a tempo* marking is above the right hand in the first measure, and a *morendo* (diminuendo) marking is above the right hand in the fourth measure. The system ends with a double bar line.

Third system of the musical score. The right hand has a more active melodic line. The left hand continues with chords. A *e rall.* (e ritardando) marking is above the right hand in the first measure. The system concludes with a double bar line. Pedal markings (*Ped.*) are placed below the left hand in the third and fourth measures.

Fourth system of the musical score. The right hand has a melodic line with some rests. The left hand features a continuous sixteenth-note accompaniment. The system concludes with a double bar line. Pedal markings (*Ped.*) are placed below the left hand in the third and fourth measures.

Fifth system of the musical score. The right hand has a melodic line. The left hand features a continuous sixteenth-note accompaniment. A *rall. e dim.* (ritardando e diminuendo) marking is above the right hand in the second measure. A *ppp* (pianississimo) dynamic marking is above the right hand in the third measure. The system concludes with a double bar line.

Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, "Truly this was the Son of God."

And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto Him: among them was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children.

When the even was come, there came a rich man of Arimathæa, named Joseph, who also himself was Jesus' disciple: he went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered.

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed.

And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.

Andante. Soprano Solo. *p molto espress.*

Ob. Sw. Andante. *pp* *poco rit.* Sw. *a tempo* *pp*

dim.

wa - ters, that my head were wa - ters, O that my head were

teneressa

wa - ters, and my eyes a fountain of tears, O

Contralto Solo.

O that my head were

Sw. Ch.

cresc. *f appassionato*

— that My head — were wa - - ters, O that My head were

cresc.

wa - ters, that My head — were wa - - ters,

cresc. *mf*

wa - ters, And My eyes a foun-tain of tears, —

O that My head were wa - ters, And My eyes a foun-tain of

p *mf* *pp*

pp *rall. e dim.*

O that My head were waters, My eyes, My eyes a fountain of tears. —

rall. e dim.

tears, that My head were waters, My eyes a fountain of tears. —

rall. e dim. *colla voce*

pp

Ped *pp*

P *TUTTI*
a tempo

O that My head were wa - ters, O that My head were wa - ters,

TUTTI

O that My head were wa - ters, that My head were wa-ters,

TUTTI

O that My head were wa - ters, that My head were wa-ters,

TUTTI

P *a tempo*

Sw. to 15th

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'O that My head were wa - ters, O that My head were wa - ters,'. The piano accompaniment begins with a piano (P) dynamic and 'a tempo' marking. A 'Sw. to 15th' instruction is placed above the piano staff. The key signature has one sharp (F#).

O that My head were wa - ters, And My eyes a foun-tain of

O that My head were wa - ters, And My eyes a foun-tain of

O that My head were wa - ters, And My eyes a foun - tain of

O that My eyes were a foun - - tain of

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics continue across the staves. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The key signature remains one sharp (F#).

Soprano Solo. Un poco più mosso.

that I might weep — day and night, that I might weep — day and

Alto Solo.

that I might weep,

that I might

tears.

tears.

tears.

tears.

Un poco più mosso.

mf > *dim.* *poco rall.**a tempo*

night,

weep,

weep,

weep —

day and

night —

weep,

weep,

weep,

weep —

day and

night —

that I might weep,

weep,

weep,

weep,

day —

that I might weep,

weep,

weep,

weep,

day —

that I might weep,

weep,

weep,

weep,

day —

that I might weep,

weep,

weep,

weep,

day —

*poco rall.**a tempo*

Più mosso.

that I might weep for the slain of the daughter of My
and night.

and night.

and night.

and night.

Più mosso.

Man.

Weep for the slain of the daughter of My people.

people. Weep for the slain of the daughter of My people.

Q

p Tempo Iº *poco rall.*

O that My head were wa - ters, And My eyes a fountain of tears. —

p *poco rall.*

O that My head were wa - ters, And My eyes a fountain of tears. —

p *poco rall.*

O that My head were wa - ters, And My eyes a fountain of tears. —

p *poco rall.*

O that My head were wa - ters, And My eyes a fountain of tears. —

Q Tempo Iº *poco accel.*

p *cresc. poco rall.* Full Sw. Man.

That I might weep — day and night, that I might weep — day and

That I might weep day and night, — that I might weep day and night. —

mf *pp*

accel. *appassionato*

night Weep for the slain of My peo - - ple. —

appassionato

weep day and night, Weep for the slain, for the slain of My peo - ple.

accel. e cresc. *ten. mf*

molto appassionato

weep for the slain of My peo - - ple.

molto appassionato

weep for the slain of My peo - - ple.

f rall. poco a poco dim.

O that My head were

f dim.

O that My head were

f rall. poco a poco dim.

O that My head were

f dim.

O that My head were

rall. poco a poco

ff dim.

R

pp a tempo
O that My head were

pp wa - ters And My eyes a foun - tain of tears.
pp molto rit. *ppp*
wa - ters And My eyes a foun - tain of tears.
pp *molto rit.* *ppp*
wa - ters And My eyes a foun - tain of tears.
pp *ppp*
wa - ters And My eyes a foun - tain of tears.
pp *molto rit.* *a tempo*
ppp
Ped.

wa - ters, that My head were wa - ters, O
O that My head were wa - ters, And My head were waters, O that My head were

pp tears! tears!
pp tears! tears!
pp tears! tears!
pp tears! tears!

cresc. *Sf* *appassionato*

that My head were wa - - ters, O that My head were

cresc. *f* *appassionato*

wa - ters, that My head were wa - - ters, O that My head were

cresc. *f*

S

wa - ters, And My eyes a fountain of tears. O that My head were

wa - ters, And My eyes a fountain of tears. that My

pp O that My head were waters. *pp* My eyes a fountain of tears.

pp O that My head were waters. *pp* My eyes a fountain of tears.

pp O that My head were waters. *pp* My eyes a fountain of tears.

pp O that My head were waters. *pp* My eyes a fountain of tears.

pp *mf* *pp* *pp*

Ped pp

wa-ters, My eyes, My eyes a foun-tain of tears.

head were wa-ters, My eyes a foun-tain of tears.

The first system consists of two vocal staves and four piano staves. The vocal staves contain the lyrics. The piano accompaniment includes a grand staff with treble and bass clefs. The first two piano staves are empty, while the third and fourth staves contain musical notation, including a *ppp* dynamic marking.

A fount of tears. a fount of tears.

A fount of tears. a fount of tears.

tears. *pp*

tears. *pp*

P O that My head were waters And My eyes a fountain of tears. tears. *pp*

P O that My head were waters And My eyes a fountain of tears. tears

pp senza Ped. Ped. senza Ped. Ped. *pp*

The second system continues the musical score. It features two vocal staves and four piano staves. The vocal staves contain the lyrics. The piano accompaniment includes a grand staff with treble and bass clefs. The first two piano staves are empty, while the third and fourth staves contain musical notation, including a *pp* dynamic marking. The system concludes with a series of piano staves marked *pp* and *senza Ped.* (without pedal), followed by a *Ped.* (pedal) marking.

tears tears.

tears tears.

ppp *rall.* *ppp* *a tempo*

tears. My eyes a fount of tears.

ppp *ppp*

tears. My eyes a fount of tears.

ppp *rall.* *ppp* *a tempo*

tears. My eyes a fount of tears.

ppp *ppp*

tears. My eyes a fount of tears.

ppp *rall.* *ppp* *a tempo*

Oboe
pp a tempo

Ped.

*attacca Hymn.**

* Or, if preferred, read Hebrews 10. v 1 to 25. (the Epistle for Good Friday) after which proceed directly to the Hymn, without playing over.

Be - hold the Lamb of God. O Thou for sin - ners slain,
 Be - hold the Lamb of God. O Thou for sin - ners slain,
 Be - hold the Lamb of God. O Thou for sin - ners slain,
 Be - hold the Lamb of God, O Thou for sin - ners slain,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,
 Let it not be in vain That Thou hast died. Thee for my Saviour let me take,
 Let it not be in vain That Thou hast died. Thee for my Saviour let me take,
 Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Verses 1, 2, 3.
 My on - ly re - fuge let me make Thy pier - ced side.—
 My on - ly re - fuge let me make Thy pier - ced side.—
 My on - ly re - fuge let me make Thy pier - ced side.—
 My on - ly re - fuge let me make Thy pier - ced side.—

" last Verse.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

2.

Behold the Lamb of God!
 Into the sacred flood
 Of Thy most precious blood
 My soul I cast.
 Wash me, and make clean within,
 And keep me pure from every sin,
 Till life be past.

3.

Behold the Lamb of God!
 All hail, incarnate Word,
 Thou everlasting Lord,
 Saviour most blest;
 Fill us with love that never faints,
 Grant us with all Thy blessed saints,
 Eternal rest.

4.

Behold the Lamb of God!
 Worthy is He alone,
 That sitteth on the throne
 Of God above;
 One with the ancient of all days,
 One with the comforter in praise,
 All light and love.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.